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# 3rd International Conference on Environmental Design

Conference proceedings

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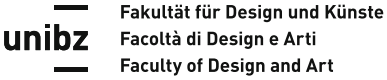
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# Introduction to the Conference

MARIO BISSON : Scientific Director

"Transdisciplinarity is the -intellectual space- where the nature of the manifold links among isolated issues can be explored and unveiled, the space where issues are rethought, alternatives reconsidered, and interrelations revealed."
(UNESCO – Division of Philosophy and Ethics, 1998)

According to UNESCO's definition, transdisciplinarity is the intellectual space where the connection among isolated topics can be explored and unveiled.

Thus, transdisciplinarity represents the ability to create synergies between different knowledge areas on common objectives. If this happens, the addressed complexity is superior to any discipline that operates in an autonomous manner; it connects people, it builds a new way of approaching criticalities, and increases personal competencies.

Fragmentation between disciplines, the concept of specialized expertise, is today less and less actionable, it must be considered outdated.

In order to address modern complexity, the high number of information and the criticalities to which we are continually exposed to, creating integration processes that go beyond the simple monodisciplinarity is fundamental.

Today, we find in the transdisciplinary approach the tool with which we can address new challenges, the way in which different disciplines cooperate in order to reach an ultimate goal, overcoming the multidisciplinary and interdisciplinary approaches adopted until now.

In interdisciplinarity, disciplines change in their concepts or tools by means of others. In this approach, disciplines that cooperate and change are disciplines close to each other; these are disciplines that have meeting and joining points by nature.

The term transdisciplinarity[1] was, instead, born in 1970 thanks to Jean Piaget, a Swiss psychologist, philosopher and biologist. The given definition outlines an approach that overcomes and interweaves different disciplines; it comes from rejecting fragmentation of knowledge in order to reach an integrated ad unified understanding of the world.

Have you noticed how new disciplines, so-called frontier disciplines, are ever-developing?

Mechatronics, biotechnologies, etc. all come from engaging two sciences, from the genius of individuals that were capable of merging them and getting them to talk to each other; individuals that were able to seize and manage to the best the complexity of certain phenomena and the diversity of several disciplines, creating a synergy among them, giving life to something new. Analyzing elements and solving problems left in the dark so far was possible only by merging different points of view. This very synergy distinguishes the transdisciplinary approach from the previous ones; the multidisciplinary and interdisciplinary ones.

In the transdisciplinary approach you don't have a simple sum of disciplines, but a reciprocal cooperation and modification.

The transdisciplinarity of environmental design is the strategic key to make the integration into a system of the environmental, social and economic aspects possible, in that it satisfies the need to involve and coordinate, in every phase of the configuration of the future, the researchers of different knowledge areas in order to configure a whole where everyone gets and gives knowledge, as a means of innovation.

But what does innovation mean? The dictionary suggests: «mutating a system implementing something new: ideas, points of view».

This definition does not exhort, nor imposes, a change in technology, like industrial tradition got used to; if anything, it illustrates the inclusion of a new vision in a system, a new way of approaching reality. Thus, innovation does not lie in continuous technologic upgrades, but instead in the change of perspective from which issues are observed. Innovation does not involve studying or perfecting a technologic aspect, but in constant research through design culture. It is therefore necessary to change approach on issues and start from the assumption of getting to talk, dialogue, compare different scopes: design, industry, politics, environment, society, economics, etc.

None of these scopes are autonomous, they all are in strict correlation and interdependence, forming a system, a whole that is «constituted of several interdependent elements, joined together organically» by definition.

In this moment in history, we are in contact with machines filled with data: data of various kinds, about different subjects and topics, but always interconnected. Maybe this is one of the reasons why among future skills the necessity to develop the so-called transdisciplinarity is growing. Knowledge is not unified anymore: we stand before a huge number of sources that give back a complex reality for which the simple juxtaposition of disciplines does no longer suffice. A different, more articulated, more integrated and interconnected approach in "problem solving" of complex situations is needed, precisely a transdisciplinary one.

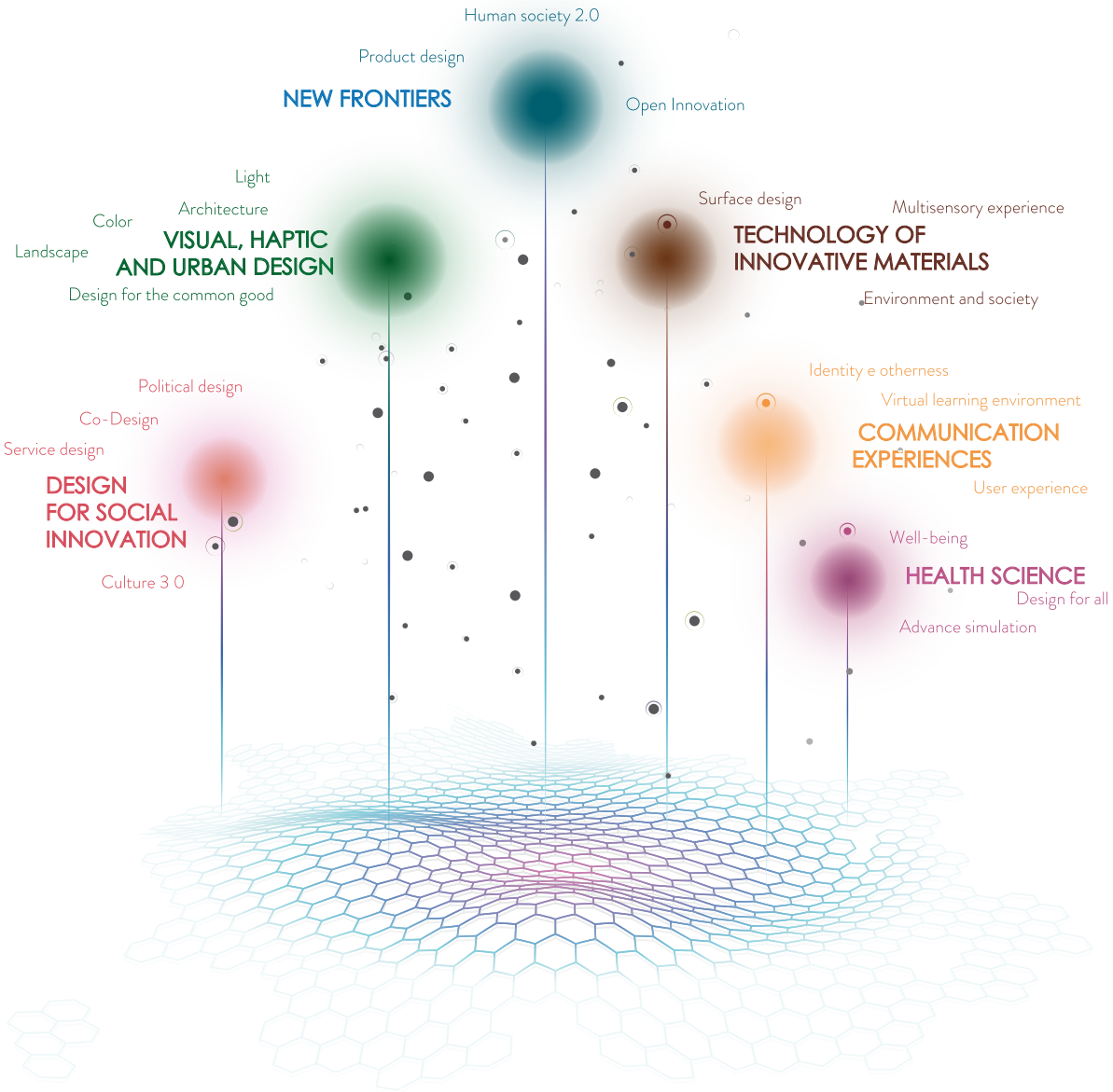
This approach is also the cornerstone of MDA's (Mediterranean Design Association) activity, an association born in Agrigento in 2013, that poses as its objective the development of research activity through a new scientific and cultural approach, based, obviously, on transdisciplinarity, conferred by the reciprocal and continuous influence of different extant sciences.

Progress demands research, studying the existing with an eye to the future that can lead to the birth of new scenarios; we constantly talk about environment, pollution, traffic, consumption: we complain, discuss it with friends, but don't always really participate. The conference on environmental design is only a way to start divulging how much research does in several fields, on different levels: from the scientific from the public one, from the business to the social one. Discussing, analyzing, suggesting is the only way to deal with the future in a constructive and integrated way. The scientific excellencies that were invited, coming from different parts of the world and from illustrious research centers, are called to discuss, listen and suggest new thoughts; the same possibility is given to new researchers, giving a moment to expose, on an international plane, the advancements of their own research.

All this becomes a chance of participation and confrontation that is useful to the vision that MDA has set itself since the start: improving the quality of life…

## Notes

1. J. PIAGET, L'épistémologie des relations interdisciplinaires, in AA.VV., L'interdisciplinarité, pp. 141-144 (trad. it. in J. Piaget, J.S. Bruner et AL., Pedagogia strutturalista, Torino, Paravia 1982, cap. IV da p. 131). Unlike interdisciplinary ones, multidisciplinary relationships establish themselves when "the solution to a problem requires information from two or more sciences […] without, however, having the disciplines modified or enriched by the ones used"; transdisciplinarity makes "links in a system that's totally devoid of stable boundaries between disciplines" possible. About interdisciplinarity, it's good to keep in mind the following quote, extrapolated from Le scienze dell'uomo: "the acquired techniques in a natural science 'can be' able to directly clarify what was necessary to build to solve a complex problem, fundamental for the sciences of man" (J. PIAGET, Le scienze dell'uomo, Universale Laterza, Bari 1983, p. 81).

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# Visual, Haptic and Urban Design

| COLOR
| LIGHT
| ARCHITECTURE
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| DESIGN FOR THE COMMON GOOD

# Cultural landscapes and the practice of beauty. Knowledge transfer workshop and co-design process

GIUSEPPE AMORUSO [A] | VALENTINA BATTISTA [B]

## Abstract

*What are the principles on which a resilient community is based? How assess the vulnerability or resilience of a cultural landscape, a territory and a community? What are actions, processes and constructive systems that can influence the maintenance or creation of resilient capacities within a community?*

*The paper presents, with reference to the identity of the Apulian territories, an operational methodology of participatory laboratory and collaborative planning to map the "identity references of the landscape and the different meanings that can emerge from the local dimension of territorial identity". The process implements the mapping of solutions, practices, arts, episodes, stories, professions, representations and participations related to "beauty" understood as an expression of the meanings and identity of the places. Repertoires, collections, schedules, paradigms, serve to explain, remember, involve, know, divulge, internalize the principles of the Law in order to reconstruct (partially, incompletely but significantly for models and episodes) the identity of the territory and its human dimension.*

*The Law on the beauty of the Apulian territory, delivered by the Apulia Region, is an operational law to improve communities well-being and activate processes of inclusion, hospitality and inter-cultural dialogue. The initiative presents the Apulian territory according to an innovative scenario of "landscape communities", where the practical definition of what is "beautiful" starts from participatory processes, from mediation with communities, according to the expression of traditions and innovation of ways to (re) create value. Communities are responsible for protecting and, if necessary, implementing any action necessary for the promotion of environmental, cultural and memory beauty "in order to allow their general and free use, for the full development of the person even in the social formations in which one is plays the personality, and for the protection of the values and cultural identity of the Apulian communities".*

*We therefore want to apply a knowledge-based and evidence-based approach based on in-depth knowledge of the site conditions and its social aggregation models also through strategic design toolkits, the drafting of typological repertoires and the application of techniques for environmental representation, information, social communication and public awareness.*

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**KEYWORDS:**

*| Environmental Design*
*| Historic Urban Landscape*
*| Apulian Beauty Law*
*| Collaborative Design*
*| Apulia Region*

## Cultural landscapes and the practice of beauty

The city is a fragile organism and therefore every process of transformation of value must not only address architecture as tangible asset but also its intangible heritage, that is that of cultural landscapes.

Natural disasters and degradation phenomena interrupt the organic and natural evolution of a place or an area rich in heritage; this phenomenon invests, therefore, a vulnerable and weakened system in the settlement infrastructure, which inevitably becomes exposed to risk, in a territorial context already characterized by high seismicity or reduced resilience. The knowledge of values and meanings of a territory, appropriately documented and communicated, is the cornerstone for informing every decision-making process that intends to transform it or build it.

The research program identifies the analytical and descriptive tools of this herit-

age with the aim of generating new knowledge so that it can be transformed into skills, seismic culture and social resilience.

The landscape documentation and the different identities and the graphic transcription of their semantic expressions, also according to new technology applications, provide a cognitive framework but also an operative vision to regenerate places and building according to local traditions.

The research proposes the integration, in decision-making processes, of models, representations and visualizations based on repertoires, high-iconic databases and predictive simulations. The promotion of local identity and psychological and environmental wellbeing requires the definition of the tools for collecting and documenting local characters: analysis of urban patterns, construction techniques and tonal analysis of the urban environment, classification of architectural and landscape vocabulary. According to the ancient Greek culture, which was inherently visual, beauty represented a well-suited harmony between finite and infinite, an overarching force to grasp those preternatural laws shaping human life, our earthly life. Simon Weil also reminds us that "Everything beautiful offers us something to understand, not only in itself but in our destiny".

Beauty is the only idea that revealing itself to the real world. It is the moment when the perceivable is handed over to men.

A measure, which if observed carefully, in architecture as well as in the other arts, is able to produce eudaimonia, happiness. In addition, here is how "a fragment of a temple, wrote Simon Weil, is still beautiful because we recognize the symbol of the temple in its entirety, as everything in the universe is beautiful because it symbolizes the universe". Beauty, therefore, is an archipelago of different islands of customs, ideas, uses, something real and imaginary, made partly of laws in part of remote uses and partly of necessity and fear. It has a saving function that brings within itself the crisis from which it is born and develops giving life to a cultural reading of territory, where recognize a lot of our heritage and discover richer than any imagination.

Beauty is entrenched to territory, whose intrinsic union has the function of "cultural mediator", of what men create, receive as inheritance and as Paul Claval emphasizes, of the ensemble of representations that enclose the transmission of sensibilities, of ideas and the rules passed down from one generation to the next. If doing beauty produces culture, culture refers us to beauty, highlighting its strong human and creative dimension, the horizon of which man gives testimony (Claval 2018).

At the source of this creativity stands cultural heritage necessary to understand processes, methods and actions of territories cultural construction according to the article 27 of the Universal Declaration of Human Rights.

Consequently, the need to protect and preserve cultural heritage is a human rights issue and that cultural heritage is relevant not only in itself but in relation to its human dimension, in particular in its meaning for individuals and community as well as in their identification and development processes.

As stated in art.7 of Unesco Universal Declaration on Cultural Diversity adopted unanimously in Paris during the 31st session of the Unesco General Conference in 2001:

"Creation draws on the roots of cultural tradition, but flourishes in contact with other cultures. For this reason, heritage in all its forms must be preserved, enhanced and handed on to future generations as a record of human experience and aspirations, so as to foster creativity in all its diversity and to inspire genuine dialogue among cultures".

Italy was the first country in the world to establish that the protection of the landscape and the artistic-historical heritage of the nation should be included among the fundamental principles of the State as stated in the art. 9 of the Constitution (1947). In a country like Italy where populations historically coexist with the "earthquake's damn" it is paradoxical how any culture or, at the very least, awareness of the minimum precautions related to the maintenance and adaptation of traditional construction technologies for avoid serious damage to things and people has been lost.

In 1992 the World Heritage Convention became the first international legal instrument to recognize and protect cultural landscapes. The Committee acknowledged that cultural landscapes represent the "combined works of nature and of man".

They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces.

Cultural Landscape understanding is a driver for societal challenges, economic

development, social inclusion, place assessment and conservation of heritage because beauty is entrenched to territory and has the function of cultural mediator.

Among others, the definitions of cultural heritage provided by the Faro Convention which states that "cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time; it includes all aspects of the environment that are the result of interaction over time between populations and places".

Since any cultural reading of the territory and its own beauty should start from the sources of law / the legal instruments available to ensure its preservation, we ought to consider the pivotal example of Apulia and the regional law on beauty, an ambitious project of interdisciplinary bottom-up co-drafting/ programming, which ties together seemingly antithetic criteria like quality and well-being, focusing on the citizen, on his needs and dignity.

This law provides tools, methods and actions to experience the beauty of our territory and to appreciate the vast diversity of Apulian identities' mosaic.

The Law on the beauty of the Apulian territory, delivered by the Apulia Region, is an operational law to improve communities well-being and activate processes of inclusion, hospitality and inter-cultural dialogue. The initiative presents the Apulian territory according to an innovative scenario of "landscape communities", where the practical definition of what is "beautiful" starts from participatory processes, from mediation with communities, according to the expression of traditions and innovation of ways to (re) create value. Communities are responsible for protecting and, if necessary, implementing any action necessary for the promotion of environmental, cultural and memory beauty "in order to allow their general and free use, for the full development of the person even in the social formations in which one is plays the personality, and for the protection of the values and cultural identity of the Apulian communities".

The paper presents, with reference to the Identity of the Apulian territories (Title III of the Law), an operational methodology of participatory laboratory and collaborative planning to map the "identity references of the landscape and the different meanings that can emerge from the local dimension of territorial identity". The process implements the mapping of solutions, practices, arts, episodes, stories, professions, representations and participations related to "beauty" understood as an expression of the meanings and identity of the places. Repertoires, collections, schedules, paradigms, serve to explain, remember, involve, know, divulge, internalize the principles of the Law in order to reconstruct (partially, incompletely but significantly for models and episodes) the identity of the territory and its human dimension. We therefore want to apply a knowledge-based and evidence-based approach based on in-depth knowledge of the site conditions and its social aggregation models also through strategic design toolkits, the drafting of typological repertoires and the application of techniques for environmental representation, information, social communication and public awareness.

## A cultural reading of territory. Practices and interdisciplinary approach for social and urban regeneration

This study identifies the operational and cognitive tools for the benefit of assessing the social and environmental resilience of a place; this process generates new skills, culture and a practical thought to be shared within a community.

The urban landscape represents a complex relational system that manifests itself mainly through the material expression of the meanings and of the spatial and social relations. In The Architectural Tuning of Settlements, Leon Krier explains concisely through a set of small drawings that good architecture and good settlements, like good music, can be made when the component parts are understood. A matrix of nine possible character-types of cities and towns, formal (classical), informal (vernacular) and a combination of both architecture and urban context presents the three right "tunings" that all of us can easily recognize in our living environment. Krier also addresses other characteristics of buildings and urban design; they play a specific role and, like music, there is more to a note than its pitch because duration, intensity and feeling matter. Buildings have uses (civic, private, and commercial), scale, and pro-

portion and these qualities need to be tuned correctly within the environment. (Krier 2008) The documentation of the different identities and morphological relationships, and their graphic transcription, also thanks to new technologies, provides a cognitive framework necessary to plan the regeneration of living and building according to local tradition.

The research proposes the integration, in decision-making processes, of territorial models and visualizations based on repertoires, high-iconic databases and predictive simulations. The promotion of local identity and psychological and environmental well-being requires the definition of tools for local characters documentation: analysis of urban patterns, construction techniques and materials, the tonal characteristic of the environment in relation to a sequence of units of landscape that constitute the urban habitat. The documentation of the local identity and the regeneration of practices, traditions and memories creates new knowledge, expertise and economic development.

In the UNESCO Recommendation on Historic Urban Landscape, at article IV, a series of innovative tools are presented: "The approach based on the historic urban landscape implies the application of a range of traditional and innovative tools adapted to local contexts. Some of these tools, which need to be developed as part of the process involving the different stakeholders, might include:

(a) Civic engagement tools should involve a diverse cross-section of stakeholders, and empower them to identify key values in their urban areas, develop visions that reflect their diversity, set goals, and agree on actions to safeguard their heritage and promote sustainable development. These tools, which constitute an integral part of urban governance dynamics, should facilitate intercultural dialogue by learning from communities about their histories, traditions, values, needs and aspirations, and by facilitating mediation and negotiation between groups with conflicting interests.

(b) Knowledge and planning tools should help protect the integrity and authenticity of the attributes of urban heritage. They should also allow for the recognition of cultural significance and diversity, and provide for the monitoring and management of change to improve the quality of life and of urban space. These tools would include documentation and mapping of cultural and natural characteristics. Heritage, social and environmental impact assessments should be used to support and facilitate decision-making processes within a framework of sustainable development. The process of analysis and mapping of the places is the necessary prelude to a design action oriented to their modification, and also includes the emotional and perceptive dimension of involvement of the senses aimed at the representation of space through visual thought and the production of graphic materials.

"The eye does not see things but figures of things that mean other things" Calvino writes in The Invisible Cities (Calvino 1974). The mapping process consists in the formation of "images", first of all mental concepts that are then interpreted and transcribed in relation to a more or less sophisticated code. The images "build" a shape, reproduce itself through their geometric, typological, aesthetic structure and give evidence of the structural and functional relations between the components.

For example, Attilio Marcolli considered perceptual phenomena related to color as manifestations of a color-space topology; the interaction between the built and the unbuilt environment creates the "color-city", where conditions of color and shade are integrated in the spatial and topological conditions, forming a city that can be defined as a tonos–topos combination. (Marcolli 2006) Still on the subject of spatial relations and the chromatic environmental component, the color designer Jean-Philippe Lenclos, investigated on regional color atlas as well as studies on traditional colors of different French cities and landscapes. One of his most famous projects was his concept of Geography of Color. Lenclos and his wife Dominique published their first book Couleurs de la France, Maisons et Paysages in 1982. (Lenclos J, Lenclos D 1982, 1999)

Cities are systems that express multiple chromatic identities. Each urban area has its own "chromatic spatiality" as well as that morphological one that depends on many factors: brightness, materials, colors and contrasts, type of space, size of buildings; color therefore represents an attribute that explicitly represent the spirit of place.

The interventions on the historical urban landscape include methodologies, tools and project techniques. To develop new knowledge on the settlement, typological

and morphological characteristics of the widespread heritage, the tools and techniques for landscape representation that document the landscape units and the single minimum units are used; moreover, it is necessary to direct the meta-planning area to the recognition of the value of places. Other identifying characteristics are recurrent and can be found in different landscape units where the strong relationship between urban space and its chromatic component and the processing of local materials is evident. It is therefore necessary to promote operational methods to rehabilitate and reconstruct the physical and human condition, deeply investigating the representation and enhancement of cultural heritage and historical urban landscapes, according to the definition of UNESCO, but linking the cognitive action to the subsequent methodologies of placemaking and strategic design. (Amoruso 2015)

The British society was the first to experience rapid and problematic industrial growth leading to the emergence of neighborhoods for workers and immigrants and creating a machine for the production and distribution of products. In this context the first philanthropic movements were born, which dealt with creating harmonic communities and social services such as schools, hospitals and health centers. Among all the movement formed around the figure of Ebenezer Howard who with his manifesto Tomorrow proposed a practical model for investors and landowners aimed at the construction of industrial urban villages based on mixed and integrated functions. Patrick Geddes, a contemporary and supporter of Howard, advocated the civic survey as indispensable to urban planning: his motto was "diagnosis before treatment" addressing practical techniques for regional survey, analysis and planning. Such a survey should include, at a minimum, the geology, the geography, the climate, the economic life, and the social institutions of the city and region. His early work surveying the Old Town of Edinburgh became a model for later surveys. He was particularly critical of that form of planning which relied overmuch on design and effect, neglecting to consider "the surrounding quarter and constructed without reference to local needs or potentialities". Geddes encouraged instead exploration and consideration of the "whole set of existing conditions", studying the "place as it stands, seeking out how it has grown to be what it is, and recognizing alike its advantages, its difficulties and its defects". Geddes believed that cities should be seen as continuously evolving organisms, setting great worth on the continuity of tradition and physical characteristics of a place. Once the essence of a place was understood, he believed, it could be given a new lease of life through good design and by targeting detrimental elements. (Robb 2017) Drawing on the scientific method, Geddes encouraged observation as the way to discover and survey with the relationships among place, work and folk (or family). In 1892, to allow the general public an opportunity to observe these relationships, Geddes settled a laboratory called the Outlook Tower that documented and visualized the regional landscape according to a sociological approach. In keeping with scientific process and using new technologies, Geddes developed an Index Museum to categorize his physical observations and maintained Encyclopedia Graphica-to, which utilized a camera obscura to provide an opportunity for the general public to observe their own landscape to witness the relationships among units of society. Geddes's lesson teaches that a widespread cultural asset, like a historical center, is the main element of the identity of a territory and an expression of its community; through the peculiarities of a place, its specific traditions and the historical memory that resides in its physical resources, it is possible to design a planning matrix that links the diffused environmental values to the natural scenery, to the traditions of building and use of local resources; in this paradigm there are the meanings linked to the habitation and the form of the agrarian landscapes and of the urban structure that influences the sociality expressed by traditions, gastronomy and craft.

In the characterization and representation of a landscape of proximity we proceed by highlighting the characteristics of stability and continuity and also making the parameters of unitarity and difference recognizable. The concept of place is inextricably linked to the concept of limit and boundary, spatial relationship and connotation, which intertwine with a physical-perceptive delimitation and give a representation of its soul. The place is a set of identities with boundaries, in which there is always a link between the subjects and the space. It is therefore something specific, with its own character, which identifies it and, at the same time, makes it unique. Therefore, operational actions on the territory should: develop, deploy and validate tools, information models, strategies and plans for enhancing the resilience of historic areas to cope with disaster events, vulnerability assessment and integrated reconstruction.

Also according to the aforementioned UNESCO recommendation on Historic Urban Landscape, It further recommended to identify the critical steps to implement the Historic Urban Landscape approach, which may include the following: to undertake comprehensive surveys and mapping of the city's natural, cultural and human resources and to reach consensus using participatory planning and stakeholder consultations on what values to protect for transmission to future generations and to determine the attributes that carry these values. A further step is to assess vulnerability of these attributes to socio-economic stresses and impacts of climate change and to integrate urban heritage values and their vulnerability status into a wider framework of city development, which shall provide indications of areas of heritage sensitivity that require careful attention to planning, design and implementation of development projects. The research defines graphic conventions for the promotion of architectural and urban quality through the complete illustration of urban and morphological lexicon: a set of principles, rules, way of building, textures and color to improve the identity of places during the process of regeneration.

This is possible because codes constitute the vehicle for translating design issues into a built form but at the same time they are also instruments of representation and communication of types, materials and lexicon. The design information is collected through synthetic graphical tools organized in the form of graphic parallel of templates, so it is possible to define of a graphic vocabulary and the drafting of appropriate glossaries called Typological Code - Pattern Book (Jeleński 2018).

This document addresses the understanding of the local code and identity through: the documentation of its urban patterns and building techniques, increased knowledge of the value of its vernacular architecture and urbanism. Ray Gindroz, author of numerous books on the use of pattern books, wrote: "They were the direct descendants of the books used since Roman times, the means by which architects have passed along their knowledge of design to builders in remote places. From Vitruvius, to Palladio, to Asher Benjamin, to the American Vignola, architects provided helpful guides for the building industry. In the second half of the nineteenth century, Pattern Books became part of builders' marketing programs. These attractively designed books were easy to understand. Their pages combined realistic drawings of houses along with floor plans and important details. There were many choices of floor plans and arrangements of architectural elements, but all using details and proportions to the style. Pattern Books set the rules, but each builder found ways of interpreting them, elaborating them, or even bending them. The result is the balance between individual expression and unity found in traditional neighborhoods. The patterns and elements of style were expressed differently in each region and often elements were "cross-bred" across different styles. They represented a consensus among architects, builders, realtors and home buyers on the way to design buildings and communities. (The Prince's Foundation 2003) The pattern book is associated with typological representations for landscape sections, both urban and extra-urban, which describe the change in the image of the territory as it passes from the rural to the urban context, describing the structuring and characterizing elements of the different parts of the territory. (Duany A & DPZ 2011) According to the European Landscape Convention, "Landscape" designates a certain part of the territory, as perceived by the populations, whose character derives from the action of natural and / or human factors and their interrelation. Therefore it is necessary to identify their own landscapes and their articulations and units, on the whole of their territory, analyze their characteristics and evaluate them, taking into account the specific values attributed to them by the subjects and the populations concerned.

The knowledge of a territory considers a vast field because the single landscape units coexist organically, in proximity and integrating according to a system of associations of urban and natural elements. Familiar to the discipline of ecology, the transect is an ordering system that arranges a sequence of natural habitats. It has proved a particularly useful way to detect transitions and distribution patterns. The transect can be extended to the human habitat as a means of creating a coherent rural-to-urban gradient. In addition to providing a system of classification, the transect is an instrument of design upon which the usually specialized urban components can be correlated. The idealized geographic continuum of the transect cab ne divided into locally-calibrated tiers that are distributed from natural to urban core; in actual application is often manifested as a mosaic of areas. (Neal 2003)

Starting from the adoption of Faro Convention (2005) as main strategic framework, the project addresses also the development of the heritage community as group of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations. The project will empower and envision communities, organisations, Local Authorities and developers to collectively or individually create a community code, from the knowledge achieved from the pattern book. The community code will drive people to regenerate memory, pursue best practices, offer and share services and products, create new entrepreneurship and improve social inclusion. The outcome is to understand, document and share the local and perceived landscape as part of an ecological system to be considered as a cultural landscape a material expression of the models of adaptation to different sites and of environmental resilience, in which each element can be identified and documented; this landscape can be described graphically as a catalog with multiple levels of information developing appropriate semantic models (Amoruso 2017). The research outcome proposes the integration, in the decision-making process, of toolkits and co-design workshops for knowing and visualizing the community assets: for example, a database of local individuals' skills and traditional field of specialization, mapping knowledge and assets in the community, assess the quality of place, link the tangible heritage to the intangible one.

## Conclusions

If buildings and cities are the portrayal of the human condition, it is a responsibility of communities, local institutions and citizens to invest resources to maintain such this heritage alive, in the uses and forms of everyday life but also in memory, rituals and oral traditions. Participatory methodologies promoted by the research project will involve the population into the process to transform the informal environment in "cultural landscapes" to balance regeneration of places, natural resources, well-being, community wellness and create beauty.

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